Society's Serious Side---Pace Is Set by Women of the White House

For Serious Pursuits-Frivolity Placed in Background This Season-Great East Room Echoes Speeches on Civic Betterment Instead of Tango and Turkey-Trot Music. President's Daughters Busy Presiding at Welfare Meetings, While Their Mother Works to Better Washington Alleys and Establish Rest Rooms for Department Women - Serious Hobbies of Cabinet Matrons. Mrs. Bryan a Lawyer and Stenographer; Mrs. Burleson a Playwright-Three Suffragettes of Cabinet-Speaker's Wife a Writer and Suffragist. Three Lawyers and Several Journalists and Authors Among Congressional Wives.

BY JOHN ELFRETH WATKINS.

Washington, D. C., January 16.

OCIETY is serious this season at the capital. The White House has set the pace. Its chatelaine and her daughters are spending their leisure in Altruria rather than at Vanity Fair. This indifference to social galeties, first demonstrated in the Wilson family's decision to omit the in-

CHILDREN OF THE STREET AND

THE MAN WHO LOVED THEM







journalist since she was a girl of seven teen, and throughout the greater part of her husband's public career she has contributed a daily letter to an Ohio newspaper. When he first came to Congress she acted as correspondent for several papers, and during an interval when he remained at home, hold. ing office in Ohio, she was for six years in charge of the Toledo Journal, For over a decade she edited the wo. man's department of the National Tribune. During these busy years she also found time to organize the Wo. man's Relief Corps and serve as its national president, as well as to organize the National Home for Army

Being a gifted linguist, conversant with both French and German, she has published a number of translations, including those of the works of Heine, Goethe and Bodenstedd. She has to her credit six books, including two volumes of poems and songs.

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Woman Lawyers of Congress Sct.

There are two woman lawyers and one woman law student in the congressional set. One of these is the wife of Senator Gore, of Oklahoma, which legislator is totally blind as a result of two tragic accidents occurring in hoyhood. While he was a struggling young attorney in Texas he married Miss Nina Key, of that State, who studied law the better to assist him in his work. Thus Mrs. Gore is not only her husband's eyes, but is an auxiliary lobe of his brain.

A course in law at the George Wash.





BY MARY POLLARD CLARKE. * | genuine boy; and the boy soul, primi-In the passing of J. G. Brown, America has lost a painter who held a unique place in the art world of today. As Murillo loved and reproduced the street urchin of Seville, so Brown loved and put upon canvas the street urchin of New York. As Murillo painted the Spanish boy with the pet lamb, so Brown painted the American lamb, so Brown painted the American thus that we knew him in our South-boy with the pet dog-just as vividly, ern home and had chosen him as our



closely (see picture on left) than is either possible or desirable when the elastics are attached at both

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"SHINE 'EM UP?"



"GIVE US A LIGHT."
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were exhibited, that I became inter- Brown, mother."

Mr. Brown knew and loved the street found in the Artists' Studio Building, urchin. I also wanted to mold him into a canvas fit for inspection and good to behold.

I took with me back to my Virginia home copies of these boy pictures, and hung them on our wall. We watched for other copies as they came our way, sometimes in folios, sometimes in magazine articles, sometimes on calen-dars. We knew our painter wherever we found him, and whenever possible his pictures were appropriated for our home. So familiar was our favorite that, the boy well sometimes say

ested in his work. So realistic, so picturesque was his art in painting the boy, that I could not forget the J. G. Browns I had seen. Then, too, I had left at home a little fellow whose soul I was trying to fathom. I loved him and wanted to know him just as found in the Artists? Studle Building Mr. Brown knew and loved the street.

This painter of boys was then unknown to us except through his art, but as the years went by, this boy grew to be a young man, and the artist to be an old man. It was thus that they met. In the summer of 1911, mother and son visited New York City, and looked up their artist friend. He was found in the Artists' Studle Building.

"That's my name," came the reply. "And this is Mr. J. G. Brown, the

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where some of Mr. Brown's pictures when a new one was found, "Here's a 51 North Tenth Street. A rap at the door, and footsteps told us that he was there. A gray-haired man opened

"That's my name," came the reply.
"And this is Mr. J. G. Brown, the painter of street boys?"

us to say: "Mr. Brown, we are from way down in Virginia, where little boys grow who love your pictures, and we have come to tell you how many years we have enjoyed them."

His face brightened, and we then knew that we were welcome.

"Come in come in, and tell me about

A softer light in his eyes encouraged

"Come in, come in, and tell me about I have never seen your part of the rld." In we went to a studio lined

finished, and canvases finished and McNell and Miss Jones will join the Bristol

finished, and canvases finished and framed. It was a typical artist workshop. He showed us the newsboy, the loothlack, the little girl in white mustin frock (he did sometimes paint the girl for the sake of the boy), the New England farm-wife, and a portrait of himself, as true as life itself. He was versatile in his art, but the boy portrait he loved the best. "The little rascale," he said, "I was one of them investl".

He chatted of his work and of the street arabs who came to his studio by special invitation. "To have one of them pose for me, is, in itself, a great pleasure. They are so independent, so unconscious of self, so all that a natural boy would be."

"Well. Broadway has been my field, especially around the Fifth Avenue Hotel. I watched my opportunity and found fine specimens selling news I apers and blacking boots. When I found a good model I would paint the boy as he was, generally at one sitting. Sometimes I had three or four ritings for the same boy. They love, to come to my studio and I delighted in them."

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